

In Four Numbers

N^o 1

PREPARATION A L'ETUDE

(Indispensable AUX HARPISTES de toute espèce de force

Two Hundred
Short Miscellaneous & Independent
Passages

FOR THE

H A R P

Intended as a **PREPARATION & POWERFUL AID** *to the Harpists*

Regular Practice

calculated to give Steadiness & freedom **TO THE HANDS** *flexibility & strength*

TO THE FINGERS

AND A

THOROUGH KNOWLEDGE OF EVERY SPECIES OF FINGERING

by

N. C. BOCHSA.

Pour les Petits et les Grands

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NEW YORK

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(Limited)

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Pr. 3/

*2nd Number containing 50 Miscellaneous Passages 3/6
3rd Number Ditto 3/6 1st Number Ditto 3/6
The Whole in one Book Pr 10/6*

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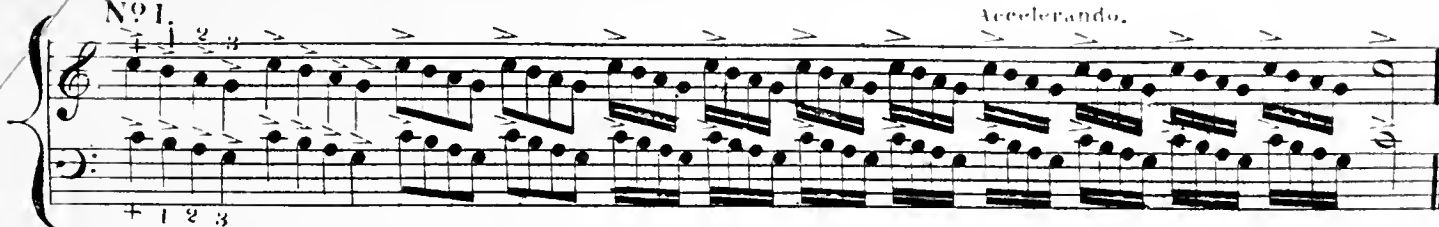
The following Miscellaneous Passages (which will be found of the greatest use, if a Selection of them be played daily before the usual regular practice, "*pour mettre les doigts en train*" need not be studied precisely in the order they are classed, but the particular abilities of each Harpist must be considered and the Selection made accordingly.

(It would be advisable at first to practice each hand separately)

Mark well each Note.

Nº 1.

Accelerando.



Nº 2.

Accelº



Nº 3.

Accelº



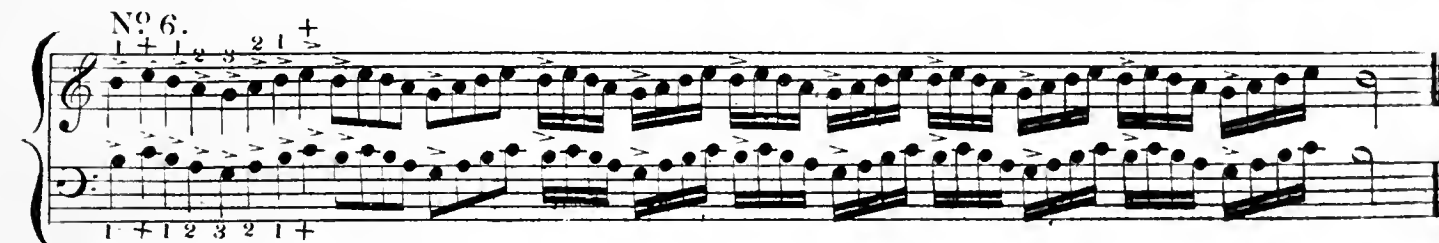
Nº 4.



Nº 5.



Nº 6.



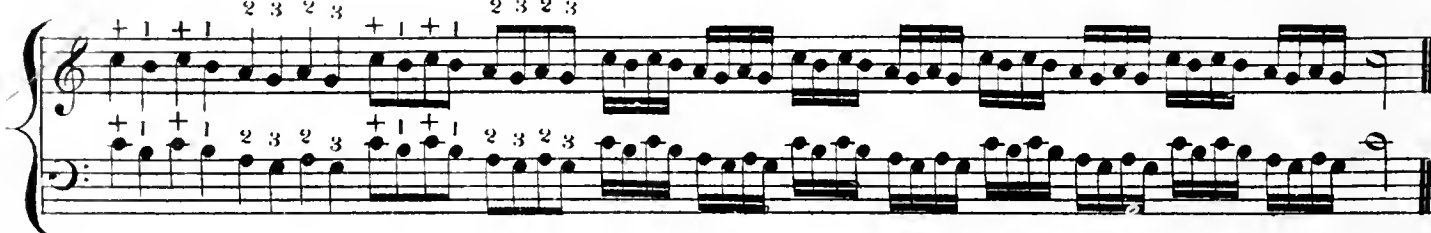
Nº 7.



No. 8.



No. 9.



No. 10.



No. 11.



No. 12.



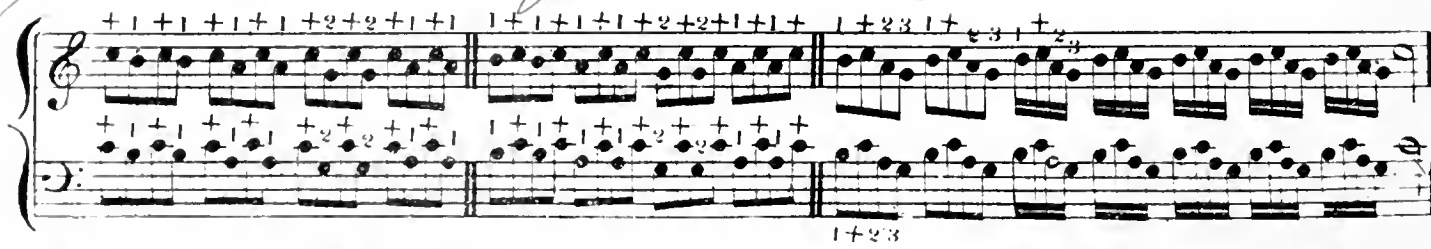
No. 13.



No. 14.

No. 15.

No. 16.



No. 17.

The musical score for No. 17 consists of two staves. The upper staff is in treble clef and contains a series of ascending and descending melodic lines. It includes several triplet markings (indicated by a '3' over a group of notes) and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with similar ascending and descending patterns. The notation is clear and uses standard musical symbols for notes, rests, and articulation.

No. 18.

No. 19.

Handwritten numbers: 234 (top left), 234 (bottom left).

No. 20.

Handwritten musical score for No. 20, featuring a grand staff with treble and bass clefs. The music is written in C major and 4/4 time. The score includes various rhythmic patterns and fingerings indicated by numbers and plus signs above the notes. The piece is titled "No. 20." and has a handwritten "4" at the end of the first line.

NO. 21.

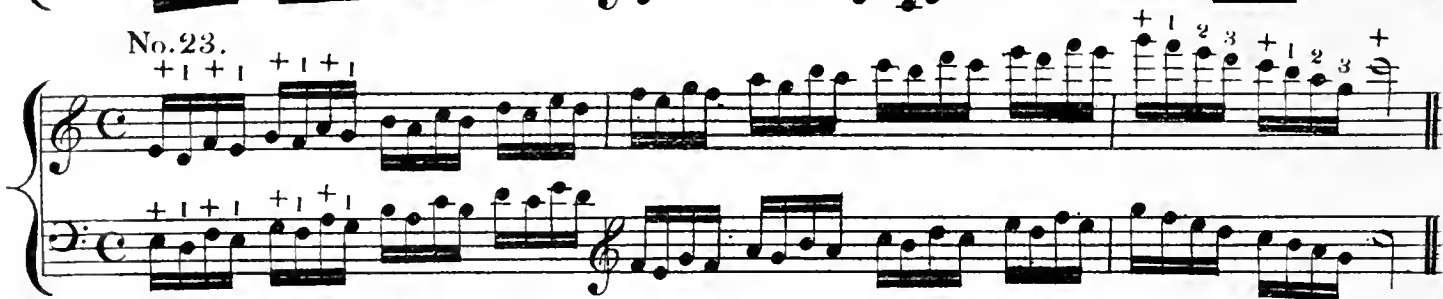
Handwritten annotations: 3 2 1 + 1 +, 3 2 1 + 1 +, 3 3 2 1 + 3, 2 1 + 3 2 1, 1 2 3 +, 3 3 2 1 + 3, 2 1 + 3 2 1, 1 2 3, 1 2 3, 1 2 3.

Musical score for "The Merry Widow" (No. 1). The score is written for piano (p) and features a complex, rhythmic melody. The notation includes a treble and bass staff with a grand staff bracket. The melody is characterized by rapid sixteenth-note passages and syncopated rhythms. The score is marked with a key signature of one flat (B-flat) and a time signature of 2/4. The piece concludes with a final cadence.

No. 22.



No. 23.



No. 24.



No. 25.



No. 26.



Nº 27.

3 2 1 + 3 2 1 + 2 1 + 1 2 + 1 3

Nº 28.

2 1 + 1 2 3 + 1 2 3 2 1 + 3 2 1 + 1 2 + 1 2 3 + 1 2 3 + 1 2 3 + 1 2 3 2 1

Nº 29.

2 1 + 1 + 1 2 3 2 1 + 1 2 3 + 1 2 1 + 1 2 3 2 1 +

Nº 30.

1 + 1 + 1 + 2 + 2 +

3 + 1 + 3 + 1 + 1 + 1 + 2 1 2 1 3 + 1 +

Nº 31.

1 + 1 2 3 + 1 2 3 3 1 + 1 2 3 + 1 2 3 1 + 1 2 3 + 1 2

Nº 32.

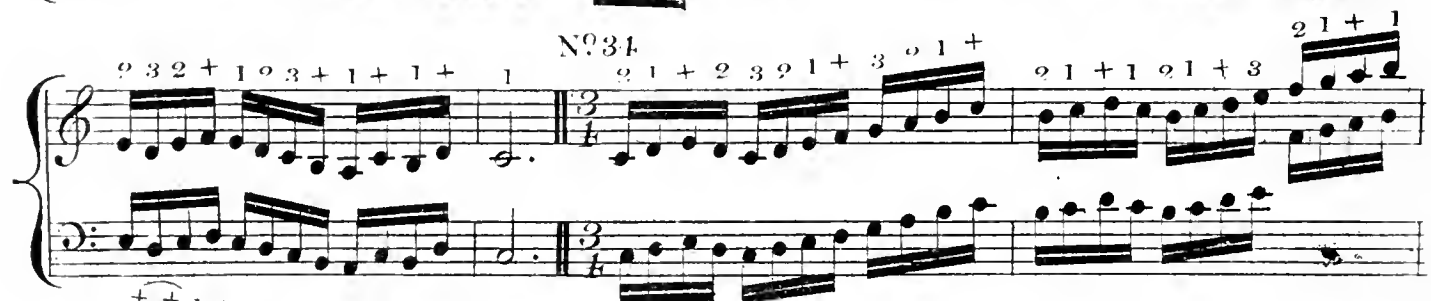
1 2 3 2 1 + 1 + 1 2 3 2 1 +

1 2 3 + 1 2 3 + 1 2 3 + 1 2 3 +

Nº 33



Nº 34



Nº 35



Nº 36



N^o 37.

N^o 38.

N^o 39.

N^o 40.

N^o 41.

N^o 42.

Nº 43

+1 2 2 2 1 + 2 1 + 1 2 3 2 1 3 1 + 1 2 3 + 1 2 3 + 1 2 3 + 1

Nº 44

+1 2 + 1 2 3 + 1 2 1 + 1 2 3 + 1

8^{va}

Nº 45

2 1 + 1 + 1 2 3 2 1 + 1 + 1 2 3 2 1 + 1 + 1 2 3

+1 2 3 + 1 + 1 +

Nº 46

2 1 + 1 2 3 + 1 + 3 2 1 + 2 1 +

3 2 1 + +

Nº 47

+1 2 3 + 1 2 + 1 2 + 1 2 + 1 2 + 1 +

Nº 48.

1 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 1 + 1 2 1 + 2 1 + 1 + 1 2 1 2 3 2 1 + 1 + 1 2 3

2 1 2 3 2 1 + 1 + 1 2 3

4.

A musical score for a piano piece. It features two staves, treble and bass, with a grand staff bracket on the left. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The piece consists of several measures, ending with a double bar line.

The first system of the musical score for 'The Merry Widow' waltz. It begins with a piano introduction in 3/4 time, marked 'Piano' and 'Allegretto'. The introduction consists of a series of chords and single notes in the right hand, and a more active melody in the left hand. The introduction concludes with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass clef with a common time signature. The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics are written below the notes. The score is for a single voice and piano accompaniment.

[illegible]

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative font at the top. The score is in 4/4 time, indicated by a '4' over a '4' in a circle. It features two staves: a treble staff with a key signature of one sharp (F#) and a bass staff. The melody is primarily in the treble staff, with a complex, flowing line. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line and repeat dots.

The image shows the beginning of a musical score for 'The Merry Widow'. It features a piano introduction in the left hand, marked with a piano (p) dynamic and a 3/4 time signature. The introduction consists of a series of chords and single notes. The right hand enters with the waltz melody, marked with a forte (f) dynamic. The melody is a series of eighth and sixteenth notes, with a key signature of one flat (B-flat). The score is written on a grand staff with a treble and bass clef.

A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

ALVARS, PABLO.	
1. Fantasia, dedicated to Thalberg.	5 0
2. Introduction and variations on a favourite Air of Bellini.	4 0
3. Marche favorite du Sultan.	3 0
4. Twelve favourite airs.	3 0

APTOMMAS.	
WELSH MELODIES:	
1. The rising of the sun.	5 6
2. Of noble race was Shenkin.	5 6
3. Ap Shenkin.	5 6
4. Poor Mary Anne.	5 6
5. Love's fascination.	5 6
6. Sweet Richard.	5 6
7. Aptommas's polka.	3 0

BELLOTTA, F.	
1. Galop brillant.	5 6
2. Il trovatore. Fantasia sur l'opéra de Verdi.	3 6

BOCHSA, N. O.	
LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:	
1. Di Pescatore and Ama tua madre (Lucresia).	5 6
2. O divina Agnese (Beatrice di Tenda).	5 6
3. Com'è bello (Lucresia Borgia).	5 6
4. Meco & Voga voga luna (La Straniera).	5 6
5. March & Pas redoublé (Saffo).	5 6
6. Voga, voga, & Sogno talor (Parisina).	5 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini).	5 6
8. Ah! tu sei (Parisina).	5 6
9. Quanto è bello (L'élisir d'amore).	5 6
10. Io l'udia (Torquato Tasso).	5 6

RÉCRÉATIONS pour les Harpistes de toutes les forces:	
1. My own blue bell.	5 6
2. The bridal ring.	5 6
3. The Prince of Wales' march.	5 6
4. March in the old Irish style.	5 6
5. Souvenir à l'Ecosaise.	5 6
6. The wild white rose.	5 6
7. Rondo à la villageoise.	5 6
8. L'invitation à la polka.	5 6
9. Le moulinet.	5 6
10. Welch polka.	5 6

RELIGIQUES IRLANDAISES. Favourite Irish airs in 3 books:	
1. Planxty Kelly and The old woman.	5 6
2. Nancy Dawson and Savourneen Deelish.	5 6
3. Sly Patrick and The Moreen.	5 6

Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books. Each.	
1. Op. 1.	4 0

PRÉPARATION A L'ÉTUDE. 200 short miscellaneous and independent passages, calculated to give steadiness and freedom to the hands, flexibility and strength to the fingers, and a thorough knowledge of every species of fingering. In 4 books. Each.	
1. Op. 1.	3 0

EIGHTEEN ENTIRELY NEW STUDIES, calculated to give strength and independence to the fingers, freedom to both hands and steadiness to the wrists. 2 books. Each.	
1. Op. 1.	7 6

ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instruction.	
1. Op. 1.	10 0

TASTEFUL EXERCISES on a favourite melody by Bishop, being the first class of the Appendix to the general course of instruction.	
1. Op. 1.	3 0

THE PUPIL'S COMPANION. Forty progressive studies. 4 books. Each.	
1. Op. 1.	4 0

TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys.	
1. Op. 1.	3 0

A te diro (Roberto Devereux). Transcription.	
1. Op. 1.	3 0
A temple to friendship (T. Moore). Variations.	
1. Op. 1.	3 0
Cease your funning. Fantasia and variations.	
1. Op. 1.	4 0
Cease your funning. (Variations as sung by Mrs. Salmon).	
1. Op. 1.	5 6
Grand military march.	
1. Op. 1.	5 6
Grand parade march.	
1. Op. 1.	5 6
L'encouragement. Simple melodies arranged in a most easy style.	
1. Op. 1.	5 6
Partant pour la Syrie. Fantasia martiale.	
1. Op. 1.	4 0
Petit souvenir (Tyrolienne de Guillaume Tell).	
1. Op. 1.	5 6
Tartar divertimento (introducing the Tartar drum).	
1. Op. 1.	5 6
The celebrated Rossignol waltz.	
1. Op. 1.	5 6
The last new French march.	
1. Op. 1.	5 6
Weber's last waltz. Grand and brilliant variations.	
1. Op. 1.	5 0

CHATTERTON, FREDERICK.	
1. Amor! possente nome. Petite fantasia.	3 0
2. L'horloge des Tuileries. Petit amusement.	3 0
3. La carnaval de Venise. Morceau fantastique.	5 0
4. The dawn of spring. Easter piece.	3 0

CHATTERTON, J. BALSIR.	
Useful daily practice, scales, exercises, and preludes to various styles, for pupils in all degrees of advancement.	
1. Op. 1.	5 0

A SELECTION OF HIS FAVOURITE COMPOSITIONS:	
1. Annie Laurie. Scotch melody. Transcribed.	3 0
2. Auld Robin Gray. Scotch melody. Transcribed.	3 0
3. Bardic relics, No. 1. Sweet Richard.	3 0
4. Bardic relics, No. 2. Nos galan.	3 0
5. Bardic relics, No. 3. Llandoverly and Serch hudol.	3 0
6. Bardic relics, No. 4. Of noble race was Shenkin.	3 0
7. Beauties of Irish melody. Savourneen deelish and Kate Kearney.	3 0
8. Bridal march.	3 0
9. Chant des Croisés (J. Blumenthal).	3 0
10. Don Pasquale. Fantasia.	3 0
11. Gems of Irish melody, No. 1.	3 0
12. Gems of Irish melody, No. 2.	3 0
13. God save the Queen. Variations.	3 0
14. Gondolier row. Variations.	3 0
15. Grand American march.	3 0
16. Il trovatore (The prison scene).	3 0
17. Kathleen Mavourneen and Dermot astore.	3 0
18. L'élisir d'amore. Fantasia.	3 0
19. La gitana. The new cachucha.	3 0
20. Les noces. Fantasia, introducing Danish air.	3 0
21. Relics of Wales (Three Welsh airs).	3 0
22. Rousseau's dream. Capriccio.	3 0
23. The bloom is on the rye (Bishop).	3 0
24. The light of other days (Balfie).	3 0
25. The old house at home (Loder).	3 0
26. Victoria march (introducing "The brave old oak").	3 0

CHIPP, T. P.	
1. I love but thee (T. Moore). Introduction and variations.	3 0

DUSSEK, O. B.	
THE HARPISST'S FRIEND. A series of popular melodies:	
1. Merch Megan.	1 0
2. The rising of the lark.	1 0
3. March of the men of Harlech.	1 0
4. Lilla's a lady.	1 0
5. Savourneen deelish.	1 0
6. La rosa waltz.	1 0

GODEFROID, FELIX.	
1. Lucresia Borgia. Fantasia on Donizetti's opera.	4 0
2. Norma. Fantasia on Bellini's opera.	4 0

HOLST, GUSTAVUS VON.	
"ETRENNES AUX DAMES." Select airs, &c.:	
1. True love. German air.	5 6
2. Le vaillant troubadour.	5 6
3. The farewell of Raoul de Coucy.	5 6
4. Le départ du jeune Grec.	5 6
5. Adolphe. German air.	5 6
6. German Waltzes.	5 6
7. Ye banks and braes o' bonny Doon.	5 6
8. What beauties does Flora disclose. Scotch air and a Quick march.	5 6
9. Stancio di pascalar. Venetian air.	5 6
10. Di piacer (La gazza ladra).	5 6

HUNT, W. B.	
1. The blue bells of Scotland. Introduction and variations.	3 0

LABARRE, THEODORE.	
1. Non più mesta. Fantasia on Rossini's air.	3 0
2. The last rose of summer. Variations.	5 6
3. There is no home like my own. Variations.	5 6

MEYER, F. C.	
1. Auld Robin Gray. Divertimento.	3 0
2. Mélange (introducing "My lodging" and "The rose-tree in full bearing").	4 0

OBERTHÜR, CHARLES.	
1. Op. 25. Addio, mia vita, addio! Barcarolle.	5 6
2. Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original.	6 0
3. Op. 27. Rémisciscences des Mousquetaires. Fantasia on Halevy's opera.	3 0
4. Op. 28. Bijou de Nabuco. Grande fantasia sur l'opéra de Verdi.	7 0
5. Op. 29. La mélancolie de F. Prume. Transcription.	5 6
6. Op. 30. Una lagrima sulla tomba di Parish Alvars. Elégie.	3 0
7. Op. 31. La belle Emmeline. Impromptu.	3 6

TROIS ÉTUDES CARACTÉRISTIQUES:	
1. La cascade.	3 6
2. La coquette.	3 0
3. La consolation.	3 0

"GEMS OF GERMAN SONG." Twelve recreations:	
1. Adelaide.	3 0
2. The first violet.	3 0
3. Zuleika.	3 0
4. Cooling rephrys.	3 0
5. The huntsman, soldier, and sailor.	3 0
6. A ride I once was taking (Trab, trab).	3 0
7. My harp now lies broken (Maid of Judah).	3 0
8. My heart's on the Rhine.	3 0
9. From the Alp the horn resounding.	3 0
10. With sword at rest (The standard bearer).	3 0
11. When the swallows fly towards home (Agathe).	3 0
12. Oh! wert thou mine for ever.	3 0

"HOMMAGE A SCHUBERT." Trois mélodies:	
1. Ve flow'rets that to me she gave.	3 6
2. Praise of tears.	3 6
3. Norman's Gesang.	3 6

"RÉCRÉATIONS MUSICALES." 3 German melodies:	
1. Streamlet cease.	3 0
2. Forth I roam.	3 0
3. If o'er the boundless sky.	3 0

"VOYAGE EN SUISSE." Trois morceaux originaux:	
1. Bâle.	3 6
2. Zurich.	3 6
3. St. Gallis.	3 6

Trois études de Charles Meyer et d'Adolphe Henselt transcrites:	
1. Grace.	3 6
2. La fontaine.	3 0
3. Si oiseau j'étais.	3 0

Three characteristic melodies:	
1. Wenn ich ein Vöglein wär.	3 0
2. Lisple Laute, lisple linde.	3 0
3. Virgo Maria (O Sanctissima).	3 0

"PENSÉES MUSICALES." Trois pièces de salon:	
1. Repose.	3 0
2. Sorrow and relief.	3 0
3. Cradle song.	3 6

Bonnie Scotland. Fantaisie brillante (Scotch airs).	
1. Op. 115.	6 0
Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer.	
1. Op. 118.	5 6

Trois morceaux caractéristiques:	
1. La gitana.	3 0
2. Mélodie mazurque.	3 0
3. La gazelle.	3 0

Sacred melodies:	
1. Martin Luther's hymn.	3 6
2. Old hundredth psalm.	3 6
3. Before Jehovah's awful throne.	3 6
4. Airs from "The Creation" (Haydn).	4 0
5. Vital spark of heavenly flame.	3 6
6. Agnus Dei (Mozart).	3 6

Deux mélodies de l'opéra Les huguenots (Meyerbeer):	
1. Nubles seigneurs. Cavatine du page.	3 0
2. A ce mot tout s'anime. Air de Marguerite.	3 0

OBERTHÜR, CHARLES—continued.	
Op. 229. "ÆOLIAN CHORDS." Three melodies:	
1. Gems of the crimson-coloured even.	3 0
2. She was a creature strange as fair.	3 0
3. 'Tis sweet when in the glowing west.	3 0

Op. 132. Nereides. Sketch.	
1. Op. 142. L'invitation del gondoliere. Sketch.	3 0
2. Op. 144. Il trovatore. Fantasia on Verdi's opera.	4 0
3. Op. 146. La traviata. Souvenir de l'opéra de Verdi.	3 0

Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed.	
1. Ah! chela morte.	Trovatore
2. Il balen del suo sorriso.	Trovatore
3. Si la stanchezza.	Trovatore
4. Stride la vampa.	Trovatore
5. La mia letizia.	I Lombardi
6. La donna è mobile.	Rigoletto
7. Parigi, o cara.	Traviata
8. Ah, fors'è lui.	Traviata
9. Di Provenza il mar.	Traviata
10. Libiamo (Brindisi).	Traviata
11. Ernani involami.	Ernani
12. Va pensiero.	Nabucco

Op. 158. "SEASIDE RAMBLES." Four musical sketches:	
1. Sea nymphs.	3 0
2. Murmuring waves.	3 0
3. My bark glides through the silver wave.	3 0
4. Water sprites.	3 0

Op. 159. Andalusia. Bolero brillant.	
1. Op. 166. The keel row. Fantasia.	4 0
2. Op. 167. Santa Lucia. Neapolitan air.	4 0
3. Op. 170. Un ballo in maschera. Fantaisie.	4 0

Songs without words:	
1. Dans ces instants où l'âme pense.	3 0
2. Ich denke dein, wenn durch den Hain der Nachtigallen.	3 0
3. Eilende Wolken, Segler der Lüfte.	3 0
4. Emeina.	3 0
5. Selige Tage.	3 0
6. Nachgefühl.	3 0
7. Adieu, charmant pays de France.	3 0
8. For I, methinks, till I grow old.	3 0
9. L'air est doux, le ciel est beau.	3 0
10. Ange aux yeux bleus.	3 0
11. We rove among the roses.	3 0
12. Au bord du Rhin.	3 0
13. Au bord de la Lahn.	3 0
14. Au bord de la Nahe.	3 0
15. Au bord du Neckar.	3 0
16. Auf leichtem Zweig.	3 0
17. Ah! be not sad.	3 0
18. Remind me not.	3 0

"VOYAGE LYRIQUE." Twenty-four National Airs. Each.	
1. Norway.	3 0
2. Sweden.	3 0
3. Denmark.	3 0
4. Russia (God save the Emperor).	3 0
5. Prussia.	3 0
6. Prussia.	3 0
7. Poland.	3 0
8. Saxony.	3 0
9. Bavaria.	3 0
10. Austria (Haydn's hymn).	3 0
11. Hungary.	3 0
12. Sardinia.	3 0
13. Romagna.	3 0
14. Naples.	3 0
15. Spain.	3 0
16. Portugal.	3 0
17. Switzerland.	3 0
18. France (La Marseillaise).	3 0
19. France (Les Glorieuses).	3 0
20. Belgium.	3 0
21. Holland.	3 0
22. England (Rule Britannia).	3 0
23. America (Hail Columbia).	3 0
24. England (God save the Queen).	3 0

STEIL, W. H.	
1. My lodging is on the cold ground (variations).	3 0

STREATHER, WILLIAM.	
1. Deh vieni alla finestra. Serenade from Don Juan.	5 6
2. Home, sweet home, of Thalberg, transcribed.	3 0

TAYLOR, GERHARD.	
1. Com'è gentil (Don Pasquale). Transcription.	5 6
2. Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters).	3 0
3. Two favourite Irish melodies (Coolin and The minstrel boy). Variations.	3 0
4. Rigoletto. Fantasia on Verdi's opera.	3 0

THOMAS, JOHN.	
WELSH MELODIES. Transcribed:	
1. The ash grove.	3 0
2. The bells of Aberdovey.	3 0
3. Sweet melody, sweet Richard.	3 0
4. The rising of the sun.	3 0
5. The march of the men of Harlech.	3 0
6. Riding over the mountain (original melody by J. Thomas).	3 0
7. The plain of Rhuddlan.	3 0
8. Love's fascination.	3 0
9. The rising of the lark.	3 0
10. The camp (Of noble race was Shenkin).	3 0
11. Megan's daughter.	3 0
12. The minstrel's adieu to his native land (original melody by J. Thomas).	3 0
13. Watching the wheat.	3 0
14. New year's eve.	3 0
15. David of the white rock, or The dying bard to his harp.	3 0
16. Over the stone.	3 0
17. The miller's daughter.	3 0
18. Come to battle.	3 0
19. All through the night.	3 0
20. The blackbird.	3 0
21. The dawn of day.	3 0
22. Britain's lament.	3 0
23. Black Sir Harry.	3 0
24. The departure of the king.	3 0
25. La source. Caprice of J. Blumenthal, transcribed.	4 0
26. The harmonious blacksmith, of Handel, transcribed.	3 0

WRIGHT, T. H.	
Caledonian Fantasia, introducing favourite Scotch melodies.	
1. Op. 1.	4 0
Com'è gentil (Don Pasquale). Fantasia.	
1. Op. 1.	3 0
Deh calma oh ciel (Otello). Transcription.	
1. Op. 1.	3 0
Fra poco a me ricovero (Lucia). Arrangement.	
1. Op. 1.	3 0